COLLECTOR & MAGISTRATE, TANJORE. 21 NOV 1908

Submitted for favour of perusal

THE JOURNAL OF INDIAN ART AND INDUSTRY

PRICE TWO SHILLINGS.

Vol. XII.

OCTOBER, 1908] [No. 104.

CONTENTS.

INDIAN JEWELLERY,

BY

COLONEL T. H. HENDLEY, C.I.E.

EASTERN BENGAL AND TIBET.

Illustrated by
Two Page Plates in Colours
and
Ten Page Plates in Monochrome

RAM SINGH DEL. MAYO SCHOOL OF ART LAHORE

Published under the patronage of the Government of India.

PHOTOGRAPHED, PRINTED, AND PUBLISHED BY W. GRIGGS & SONS, LTD., ELM HOUSE, HANOVER ST., PECKHAM, LONDON.

LONDON AGENT—BERNARD QUARITCH, 11, GRAFTON ST., NEW BOND ST., W.

NOW READY.

Asian Carpet Designs

By W. GRIGGS

(27 years in the service of the Hon. East India Company, and Secretary of State for India).

A Crown (20 by 15 inches) Series of 150 plates, in 6 Parts, each containing 25 plates, superbly printed in colours, and enclosed in a strong ornamental Box Portfolio. Price £18 net.

In this exhaustive work an endeavour has been made to cover the whole known field of early carpet manufacture. The text (by Colonel T. H. Hendley, C.I.E.) is decorated in a style worthy of the charming designs illustrated; each page being surrounded with a beautiful 16th century Persian border in eight colours and gold. His Highness the Maharaja of Jaipur, with his well-known liberality, readily consented to allow his collection of old Persian and other carpets to be photographed specially for this work. From these carpets full-size patterns of the details, in colour of originals, have been prepared by Jaipur artists, also large "keys" showing the planning of the details in forming the schemes of design. In all cases the designs are on a large scale suitable for technical work. The best carpets and rugs now in the Indian and Persian Sections of the Victoria and Albert Museum have been photographed, including the beautiful Ardabil carpet* (see press notice).

* This carpet measures 34 feet by 17 feet 6 inches, and contains about 380 hand-tied knots to the square inch, which gives over 32,500,000 knots to the whole carpet. One-fourth of the carpet has been photographically reduced to half scale of original, and has been printed in the colours of the original to form 10 double plates (30 by 20 inches), and may also be obtained flat for mounting on linen, about 8 feet 6 inches by 4 feet 4½ inches, for Museums, Schools, and other educational or industrial purposes. The price of this part, or separate set of plates 101-125, for framing, is £3 net.

NOTE ON PERSIAN CARPETS. [*Daily Telegraph.*]

In the Indian section of the South Kensington Museum is now exhibited one of the most splendid examples of the product of the Persian loom that have ever been seen in Europe. This is the famous Ardabil or Ardebyl carpet, so-called from a Persian town in the province of Aderbaïdjan, which from time immemorial has been an emporium of merchandise, en route between Tiflis to Ispahan. Ardabil, which from the salubrity of its climate and the abundance of water which it enjoys has been called "the abode of felicity," is full of mosques and the tombs of exceptionally pious or otherwise renowned Mussalmans, and the famous carpet now on view is said to have been obtained from a mosque at Ardabil. It was not without difficulty that this wonderful piece of weaving was secured for South Kensington. The price demanded for it (£2,500)[1] exceeded that which the authorities of the Museum thought themselves justified to offer; but through the liberality of a number of gentlemen deeply interested in Oriental arts and crafts the sum which the Museum was prepared to give has been supplemented to an adequate amount. The carpet thus obtained for the nation measures 34 feet in length and 17 feet 6 inches in breadth, and an idea of the extreme fineness of its texture may be formed from the fact that it contains about 380 hand-tied knots to the square inch, which gives over 32,500,000 knots to the whole carpet. The main design comprises a large central medallion in pale yellow, surrounded by cartouches of various colours, disposed on a dark blue ground diapered with floral tracery. Each of the corners is filled with a section of a large medallion surrounded by cartouches. The border is composed of long and circular panels alternating with lobed outlines on a brown ground covered with floral embellishments, while at the summit of the carpet is a panel bearing a devout inscription tending to the inference that the carpet was originally used as a veil or curtain for a porch, and that it was the work of the slave "of the Holy Place, Maksoud, of Kashan, in the year of Hegira 946," corresponding with our A.D. 1540. Now, Kashan, on the high road between Teheran and Ispahan, was founded by Zobeide, the favourite wife of the Caliph Haroun-al-Raschid. It has been destroyed once or twice by earthquakes, but is at present a flourishing town adorned by a palace for the Shah, many large and beautiful mosques, and a number of caravanserais and public baths. At Kashan numerous manufactories of carpets, shawls, brocades, and silk fabrics are still carried on; but in 1540, when Maksoud, the slave of "the Holy Place," executed this marvellous work, admirable alike for its fineness of texture, its beauty of colour and symmetry of design, Kashan, with the rest of Persia, was under the sway of the Sophi dynasty, and the town is alleged to have contained no fewer than a hundred and fifty thousand inhabitants.

It is only within recent years that any very accurate knowledge of Oriental carpets has been disseminated in this country. The ordinary buyer knows three classes, and only three, which he roughly distinguishes as Turkey, Indian, and Persian carpets. The expert is, of course, a good deal more exact in his classification; but even his knowledge is as yet vague and confused. Carpets, either of cotton, silk, or wool, have during many centuries been used in the Orient, from the South of India to European Turkey, for domestic use, for the prostration of the praying Muslim, and for occasions of State. The carpets employed by the ancients are thought to have been of the nature of tapestry, and to have been chiefly used as loose coverings for couches rather than for floors. True carpets appear to have been early employed in Persia, and those called Turkish were no doubt originally of Persian manufacture, and were gradually exported and at length imitated in Turkey. Kernanshaw in Persia has still a carpet manufacture producing rich, soft, and beautiful goods, the sale of which adds considerably to the wealth of the province; while true Persian carpets are also made at Meshed in the Turkoman country and in Khorassan, and are justly renowned for the exquisite beauty of the patterns and the durability of the colours, which are purely vegetable dyes, comprising, among others, a green which is very difficult to make; it is conjectured to be a subtle combination of saffron and indigo. There is likewise a famous carpet manufacture carried on at Feraboun, near Teheran. The finest of all Persian carpets were formerly made at Herat, and one produced in the Chahal Minar at Ispahan largely exceeded in size the dimensions of the wonderful fabric at South Kensington, inasmuch as its length was a hundred and forty feet and its width seventy feet. The majority of these exceptionally vast and gorgeous products of the loom were destined either for the adornment of Royal palaces or the glorification of the holy Kaaba, or some scarcely less venerated shrine. Sometimes the entire interior of a mosque, such as that at Meshed Ali, was hung with superb carpets; and the Mihrab or niche towards Mecca was always a favourite object for such ornamentation. Mats or rugs of a much less costly nature were spread on the floors. With respect to the ordinary Oriental carpets, they may be roughly divided into two classes, the floral and the geometrical; and the former is the design affected by the higher and Aryan races, the last being preferred by the lower and Turanian races.

The beautiful Persian carpet at South Kensington may, it is to be hoped, become a most valuable factor in technical art education in this country. Some humourist once said of a Turkish carpet that its pattern resembled nothing visible in the heavens above or in the earth beneath, or in the waters under the earth; and, to a slight extent, this hyperbolical disparagement is justifiable in the case of the Turkoman carpets for which Vambery saw the old woman tracing the pattern in sand. The girls employed in carpet-weaving would obviously prick or chalk down on the particular piece of textile fabric assigned to them so much of the pattern as they were expected to weave, and these hasty sketches might in many cases deviate from the original model. Scores of workers were often employed in as many cottages in making these detached portions, which, when sewn together, may have presented a slightly mixed appearance, the incongruity of which was at the same time happily modified by the predominant traditions of design and colour which had come down to the people from remote ages. The pattern of the Ardabil carpet seems to be one perfectly distinct and regular, and, even did it present some slight obscurities, the puzzle could be easily cleared up by a careful and minute analysis and dissection of the whole work by the aid of practical geometry and conventional botany. It is curious to learn that, at the very period when Maksoud of Kashan, the slave of the "Holy Place," was completing the Ardabil carpet the manufacture of these commodities was first introduced into England by one William Sheldon, under the direct patronage of Henry VIII. The manufacture, nevertheless, was for many years exclusively confined to its use as tapestry or arras for the decoration of walls. The apartments of the palaces of Queen Elizabeth were hung with the costliest products of the Flemish looms, but her Majesty had certainly no carpets on the floors of her presence chambers or her banqueting halls. The floors were simply laid with rushes. The Oriental custom has always been and still is to employ carpets as hangings for shrines and porches, as coverlets for couches, and as rugs lying loose on the floor; and this sensible system, which has been largely adopted among us since the extension of the trade in Oriental rugs, will, in all probability, be still further developed by the technical as well as by the æsthetic teaching of the splendid carpet at South Kensington.

[1] Bought for £2500, of which £750 was contributed by A. W. Franks, Esq., C.B., E. Steinkopff, Esq., William Morris, Esq., and J. E. Taylor, Esq.

LONDON:

W. GRIGGS & SONS, Ltd., HANOVER STREET, PECKHAM, S.E.

INDIAN JEWELLERY.

PART X.

EASTERN BENGAL AND TIBET.

The area for consideration in the present article includes besides Eastern Bengal and Assam, the Eastern Himalayas, with Nepal, Bhutan, Sikhim, and parts of Tibet. According to Whitaker's Almanac for 1908, the province of Eastern Bengal and Assam was formed on October 15th, 1905, by the addition to Assam of fifteen districts of Bengal. Assam itself had been made into a separate administration in 1874 out of certain Bengal districts, most of which had been ceded by Burma in 1825. The latter is divided into the Surma and Brahmaputra Valleys by a range of mountains. The total area is 106,130 square miles, and the population numbers 30,961,459, of whom 58 per cent are Mohamedans and 37 per cent Hindus, speaking a great variety of languages, of which Bengali and Assamese are the principal. The chief city is Dacca, an old Mohamedan capital.

The varieties of races and the differences of religion, as well as the geographical position of the country, make it peculiarly interesting in relation to such questions as dress and ornaments. In addition to the ordinary Mohamedan and Hindu population, there are numerous hill tribes, some with Burmese or Chinese, and others with Tibetan affinities, for which reason Nepal and the Eastern Himalayas are also included in this number. The relations with Burma will, however, more properly come within the scope of the next paper.

The only important centre of the province, as regards the manufacture of ornaments, is Dacca, which is noted for its shell work and filigree. For some time it was the capital of the representatives of the Moghul power, some of whom were men of taste and, as such, patrons of art and luxurious manufactures, as, for example, the well-known fine muslins with which the name of the city is perhaps most popularly identified. The present Nawabs of Dacca are, however, not connected with the Moghuls. Dacca, the capital of the new province, had, in 1901, a population of 90,542, or 8,221 more than in 1891. It was the Mohamedan capital of Bengal in the seventeenth century, having been first selected as the seat of the Nawabs in 1610, but it decayed after the removal of the Court in 1704 to Murshidabad by Murshid Kuli Khan. It revived late in the eighteenth century, when its reputation for fine muslins was won. At the close of that period the annual investment in these beautiful textiles amounted to a quarter of a million pounds sterling; but in 1813 the value of the private trade had fallen to £20,000, and five years later the Commercial Residency of the East India Company was closed. The prosperity of the city has never recovered from that blow; but, now the fact that it has become once more the capital of a province, and its favourable position, which commands the river systems of the Ganges, Brahmaputra, and the Meghna, ought to lead to its revival. The marvellous delicacy of touch of the artizans, as shewn in the weaving of most delicate fabrics, has taken another form in the manufacture of beautiful filigree work, which was perhaps brought from Orissa. It is chiefly renowned in the present day for that art and other forms of silver work, as also for shell carving, in both of which crafts the people work in their own homes and on their own account, instead of on advances from merchants, as in the case of weaving, etc.

Mr. F. B. Bradley Birt, I.C.S., in his "Romance of an Eastern Capital" (1906), observes that "Vague rumours of buried treasure still linger round the long-deserted site [Vikrampur, capital of the ancient kingdom of Vikrampur, which is near Dacca], and it is a fact that, less than a century ago, a ryot [peasant] ploughing his field close by, came upon a magnificent diamond worth seventy thousand rupees, which, doubtless, in its day, had shone in the palace of Ballal Sen," an ornament of the Sen dynasty of Bengal rulers, perhaps about the time of William the Conqueror of England.

Tavernier, who visited Dacca in 1666, notes that "to Bhutan, Assam, and Siam went coral, amber, and tortoise-shell; to Nepal, ... and shell bracelets." Tavernier presented the Nawab, Shaista Khan, the uncle of the Emperor Aurangzeb, with a jewel consisting of a beautiful emerald. Murshid Kuli Khan, the Dewan of Bengal, in 1701 sent the same emperor, amongst other things, filigree work of gold and silver, and wrought ivory from Dacca.

Ralph Fitch, an envoy of Queen Elizabeth to the Emperor of China, visited Eastern Bengal. He describes the inhabitants as rich and prosperous. "The women weare great store of silver hoopes about their necks and armes, and their legs are ringed with silver, copper, and rings made of elephants' teeth." At Sonargaon there lies the tomb of Pagla Saheb (madman), who, according to one tradition, vowed vengeance against all thieves; and catching all whom he could, he nailed them to a wall and himself cut off their heads. Then, stringing the

heads together like a necklace, he threw them into an adjoining *khal*, which has ever since been known as Munda Mala—the necklace of heads. Shujat Khan, the general of Islam Khan, the first viceroy, who founded Dacca about 1608, took in triumph into the town a crowd of elephants and a howdah full of jewels as the spoils of war. Almost nothing remains of the Moghul buildings of Dacca, and those of the English, French, and Dutch factories have entirely disappeared.

The ornaments shewn on the first plate of this number of the Journal are taken from a small album illustrating "a few pieces of Oriental jewellery from the Dacca Collection, some of which are quite unique, while others are of historical interest." The album was prepared for H.H. the late Nawab of Dacca by Messrs. Hamilton & Co., of Calcutta and Simla, for presentation to his guests as a souvenir of their visit to Dacca, and the reproductions are made from a copy kindly lent by Mr. C. Bolton, C.S.I., late of the Indian Civil Service, and for permission to republish them the author is much indebted to His Highness the present Nawab, which was accorded through Colonel Hodding, C.I.E., his chief manager. Full descriptions of these specimens of sumptuous jewellery will be given at the close of the number.

The title of the present Dacca Nawabs was bestowed at first by the British Government in 1874 as a purely personal distinction upon Khaja Abdul Ghani Mir, grandfather of Nawab Salimullah. The founder of the family, Khaja Abdul Hakim, was born at Kashmir and sought fortune at the Imperial Court. When the Moghuls decayed, he went into Sylhet and there established himself as a trader, with success. In the next generation the family removed to Dacca and gradually acquired large landed property there and in Barisal, Tipperah, and Mymensingh. Abdul Ghani reached the highest dignities and honours, and became the wealthiest and most influential Zemindar in Eastern Bengal. He placed all his resources at the disposal of the Government at the time of the Mutiny, and was much renowned for his enlightenment and liberality. His title was made hereditary in 1877, and he died in 1896. His son, Khaja Ahsanullah, succeeded and worthily carried on the family traditions. He was made K.C.I.E. in 1897, and died in 1903, being succeeded by his son, Khaja Salimullah Bahadur, C.S.I.

The subject of filigree work has already been prominently brought forward, so that little remains for notice, except that nowhere in India is the art practised with greater success than in Dacca. The delicate work is done mostly by boys. As already asserted, this art is of very ancient origin, and it seems to have been practised all over the Eastern Hemisphere, as well as about the Mediterranean Sea. According to the "Imperial Encyclopædia of India" (1907 edition), Cuttack has for many years been famous for it, and it "has also attained a footing in other places, amongst which Trichinopoly, Dacca, Rangoon, and Jhánsi may be mentioned."

In the Imperial Institute Handbook to the Indian Art Metal Work Exhibition of 1892, the writer of these articles drew special attention to a number of beautiful objects in gold and silver from various places, and especially to some gold plate which had belonged to the great Lord Clive, and which had been lent by his descendant, the Earl of Powis, Viscount Clive. It was there remarked that the filigree articles "are of exquisite manufacture; but, although probably made in India, they are in form obviously suggested by European originals." Col. J. H. Rivett-Carnac, C.I.E., reproduced in No. 77 of the *Journal of Indian Art and Industry* for 1902, some fine specimens of filigree plate from Lord Powis' collection and of other examples from that of General Carnac, one of Clive's lieutenants at Plassey and afterwards Commander-in-Chief in India. The author is inclined to think they were of South Indian manufacture. The following is an extract from Babu T. N. Mukharji's "Art Manufactures of India," published in 1888, and quoted in the Institute Handbook, which probably gives a fair account of the processes of manufacture in most parts of the country. He says: "It is made in the same way as the jewellery, and is of pure silver with one part of lead. It is then cast into bars or sticks by being run into moulds. The next process is to beat the silver into plates, which are then drawn into wire. Patterns are then formed by taking the wires one by one and carefully arranging them on a sheet of mica, on which they are fastened by a peculiar cement. Thus held, the different parts are then united by soldering. The last process is that of cleaning and finishing, which gives the Cuttack work such a delicate snowy appearance."

The following extract from a translation of one of the works of a famous mediæval jeweller shews that in Europe the results were not very different from those of India. In both countries, and at both periods, the work required the utmost patience, much skill, and good taste—qualities which make filigree more real and more interesting than most of the machine types of ornament of our own time. Benvenuto Cellini tells us of "work in filigree, an art, though the least beautiful of many beautiful arts, still very beautiful for all that. . . . Piero di Nino was a goldsmith who worked only in filigree, an art which, while it affords great charm, is not without its difficulties." The peasant folk of the plains got "made for their wives a sort of velvet girdle with buckle and pin." These girdles "were all wrought in filigree with great delicacy and fashioned in silver of excellent setting." Chapter II. of

Cellini's Treatise on Goldsmithing (Ashbee's translation) is "On Filigree Work," which is applied to innumerable purposes, from "ordinary every-day things and then" to "such other things as will make a man's mouth water. Amongst these were buckles and pins, crosses, earrings, small caskets, buttons, charms, and necklaces." He describes how a magnificent bowl of filigree, set with sprays and enriched with coloured enamels, was made for the French king. Chapter III. is on the "Art of Enamelling," which was done very much in the same way as it is now at Jaipur.

Of pearls and shell carving (the latter the other great Dacca craft), we read :—"Pearl and chunk fisheries are important in the extreme south of India, and to some extent in Burma also. The supply from these does not completely meet India's demands, and from three to four lakhs worth are annually imported from Africa into Bombay and Bengal. The conch shell is cut into bracelets, armlets, charms, table-napkin rings, brooches, and the like. In Eastern Bengal, and more especially in Dacca, the sankhari, or shell carver, is by no means an insignificant member of the artistic community. Shell bracelets, etc., after being carved, are coloured by lac melted into the sunk portions of the design. The industry is practically confined to Bengal." A further description of the conch shell has already been given in Part IX.

Reference has been repeatedly made to the connection of personal ornaments with religion. The relationship is most important in the case of Hindu men, whose bodies are often stamped with sectarian marks, which are made with brass seals, and who in every class of society use rosaries. Women and children, for the most part, shew their religion (or perhaps one would be more correct in writing, their superstition) by the use of amulets, which are contained in cases or receptacles, which are often highly ornamented and valuable.

Nos. 1 to 9. Examples of brass seals, or chháps, which are chiefly made for the followers of Vishnu. They are obtained in the vicinity of the different shrines of that deity, who is the second person in the great Hindu Trinity, and of his incarnations or minor forms. They are usually dipped in sandal paste, and impressions are made of them on the forehead, arms, breast, and even the cheeks of devotees, and occasionally they are made red-hot and so applied to the skin. For example, at Dwarka, the place in Gujarat where Krishna, the Hindu Apollo (the most popular incarnation of Vishnu, especially among women), died, pilgrims return home with a lotus (lily) mark on their arms. It would be tedious to describe all the varieties. Some represent the shankh, or shell; others the chakra, or quoit; others the gada, or mace of Krishna; and many his footmarks, or charanpadaka. These marks are applied in the hope that those who wear them may be carried direct after death to Vaikunth, or the Heaven of Krishna or Vishnu. Every one who is acquainted with Hindus will realise the fact that such marks are held to have a decorative effect; and especially in women, that they assist in producing, with their jewellery, that *tout ensemble* which differentiates the Hindu woman from all others of her sex.

1. The sectarian mark used by followers of Vishnu; called Gokúl sampradaya, the shankh (shell). 2. The chakra or quoit; mark used by followers of Krishna, the eighth great incarnation of Vishnu. 3, 4, and 6 also show the shell, or shankh, besides inscriptions. No. 8 is a form of the shell, and 7 and 8 bear inscriptions only. 10, 11, 12. Thin copper bracelets worn by Jogis or Sivaite ascetics. They are curved flattened bands covered with embossed figures representing the god Shiv or Mahadeo, the third person of the Hindu Trinity, or his emblems. From one side of each projects his principal symbol, the lingam, with his vehicle, the bull or Nandi, in front of it, and his wife, or his Shakti, behind; 10 and 12 are narrow; 11 is wide. 13. An embossed copper ornament, or badge, which, when strung on thread, is worn on the upper arm by devotees who revere Hanuman, the monkey god, the devoted servant of Rama, the seventh great incarnation or avatara of Vishnu, the deified ruler of Ayudhya or Awadh (Oudh), whose story forms the subject of the Ramayana, one of the two great ancient epic poems of the Hindus. 14. Arm badge of brass, similar in use and general form to 13. In the centre is represented the Hindu goddess Devi, Parvati, or Kali, the wife or Shakti of Shiv; and on smaller plaques round the central one are various emblems, such as the lingam of Shiv, holy feet (taking the place of footmarks), and the god Ganesh, son of Shiv and Parvati, who is invoked at the beginning of all acts.

Rosaries.—The universality of the use of rosaries in order to help the devotee to make a formal record of the prayers he addresses to the Deity, or to assist him in telling off the names, titles, or attributes of the Almighty, is well known. Christians of the older schools, Buddhists, Mohamedans, Brahmanical Hindus, and Jains all use them. In No. 6 of the Agricultural Ledger of 1906 there is a paper on bead chains and rosaries by Mr. E. F. Vieux, Assistant Curator of the Indian Museum (Industrial Section) in Calcutta. He remarks that "bead chains are made in India from many materials, and worn by all classes of people out of religious or superstitious motives." He gives the following list of such articles, which are now in the Indian Museum. The descriptions are also taken, in the main, from his account :—

Ægle marmelos : Bael or Bel fruit tree. Necklaces of from 255 to 300 small pieces of the wood cut to resemble seeds worn by "Shibas" in Orissa. Worn by Sudras generally as emblems of fertility and increase.

Cocos nucifera: cocoa-nut palm; 288 seeds, worn by "Boislabs" or worshippers of Vishnu. Made from the shell. Coix Lachryma Jobi: Job's tears. There are three varieties—C. typica, used by Chins for rosaries; C. monilifer, used by Burmans; C. stenocarpa, used by Kachins apparently chiefly as an ornament. Corypha umbraculifera: fan palm. The fruit or nut is carved into beads to resemble Rudraksha seeds. Elœocarpus ganitrus: the Utrasum bead tree or Rudraksha. Worn by the followers of Siva in order to obtain admission into Kailas, the heaven of that deity. They are in very common use throughout India. There are other varieties, as Elœocarpus lanceolatus, smaller Utrasum beads, said to be obtained from Java; and E. tuberculatus, from South India and Burma. The usual necklace is made up of 108 beads, which, Mr. Vieux says, represent the 108 names of Vishnu; or, to a Buddhist, the 108 symbols on the sole of Buddha's foot. It is quite impossible here to go into this somewhat lengthy subject. It may be noted, however, that Hindus consider the number 108 to express great respect; for which reason it is customary in correspondence, at least in North India, to append to the name of the person to whom a letter is sent the words "ek sau athji," or the name 108 times repeated. These seeds are often strung and worn either as necklaces or rosaries alternately with gold balls or pieces of red coral, or with round buttons made of white corded silk. In some beautiful examples the beads are set in cups of gold filigree or enamel. Ocimum sanctum: the tulsi, or sacred Basil. The beads are made of the woody stem of this most sacred plant, which is especially revered by the followers of Vishnu and of his incarnations, particularly Krishna. The museum specimens contain 80, 108, and 109 beads respectively. Amongst the numerous specimens which have been collected for the purposes of the present work, many contain a still smaller number of beads for use as necklaces or bracelets, which however are also employed for counting prayers, etc. Small rosaries are sometimes used by religious Hindus, who turn them in an L-shaped bag which covers the hand. This is termed a gao múkha, or cow's mouth, to correspond with the mouth of the sacred animal, in which, theoretically at least, it is a very holy act to place the arm when saying prayers. This bag is worked in Benares with religious emblems and representations of deities. Putranjiva Roxburghii (Joti or Putanji mala): stones of the fruit strung as rosaries and necklaces for Hindu devotees, or Brahmans and children to keep off evil spirits. In addition to the above are rosaries made of the vertebræ of a snake, and of agalmatolite or pagoda stone, such as is found in China. Other necklaces mentioned by Mr. Vieux occur in the writer's list.

It will be noted that many of the examples, although there is generally some idea of ornament associated with them in addition to their religious use, are far from being decorative. It is different, however, with such rosaries as are described by Maharaja Sir Sourindro Mohun Tagore, in his "Mani-Mala," or Treatise on Gems, a large work in two volumes, which he wrote as far back as 1879. He tells us that "The rosary should be composed of pearls, coral, rudraksha, or crystal, or the names should be counted on certain finger-joints. . . . A rosary of gold or gems is a hundred times as auspicious as any other," and "The man who wears rudrakshas, together with pearls, coral, crystals, silver, cat's-eyes, and gold, propitiates Mahadeva" [Siva]. Again, "The sapphire, pearl, ruby, cat's-eye, and diamond go to make up the Vaijayanti rosary." In appendices to his work, he also gives us particulars of Mohamedan rosaries, and the views of jewellers of many countries and religions, as well as of the Jauharis, or modern Hindustani jewellers, which are traditional and eclectic and the result of practical experience. According to the latter, there are eighty-four "sangs," jewels, or stones. He observes that gems and jewels are in less use among the people of Afghanistan, Turkestan, and other countries in Central Asia than among other nations of Asia, in consequence of which there is no work on the subject in Pashtu. Only virtuous persons have the right to the use of jewels in Kabul! As regards rosaries, a favourite stone, which is used for beads for counting prayers, is the sang murshad, a rosary of which costs from Rs.200 to Rs.250. A rosary of káhárba, a yellow stone, is also used. Solemani or agate beads have the power of keeping off earthly woes. Coryat, the traveller, quoted in "Purchas' Pilgrims," tells us that the Moghul emperor, Jahangir, wore "eight chains of beads, every one of which containeth foure hundred; they are of pearle, diaments, rubies, emeralds, lignum, aloes, esher and corall. At the upper end of this jet stone are placed the images of Christ and Our Lady graven in stone. He turneth over his beades, and saith so many words, to wit three thousand and two hundred."

The Arabic words for the rosary are tasbíh and subha. Tasbíh is the act of praising God by repeating the sentence "Subhán-alláh" ("Glory be to the Lord"). According to the Rev. F. A. Klein, in "The Religion of Islam" (1906), besides the ordinary prayers, "prostrations and petitions, the Muslim who would reach a high degree of perfection and acceptance with God, is recommended to engage in certain additional devotional exercises called Wird, reading out a portion of the Korán, chiefly in the hours of night." Thus, after "the obligatory prayer of dawn, he remains sitting in the mosque, meditating and repeating certain petitions and praises a certain number of times (3, 7, 10, 70, 100 times), counting them by the rosary (subha) and reciting portions of the Korán." This is the first of the seven day wirds, and there are five at night.

On different days certain prayers are commended, as on Sunday night, when he performs twenty rak'as (prescribed rounds of prayer and praise), reciting the Fátiha, or first chapter of the Korán in each, repeating "Say God is one" fifty times, and "I ask for pardon" one hundred times. It will be seen, therefore, that there is much need for a rosary, especially as the exact performance of the ritual is, for the Mohamedan, of the utmost importance, any omission of an obligatory part of prayer making it invalid, so that it must be performed over again. God is said to have "ninety-nine most excellent names," such as Almighty, Power, Wisdom, Eternity, Mercy, etc., which are given in a book on the names of God, quoted by Klein and the Rev. W. St. Clair Tisdall, in his "Religion of the Crescent." These may be recited with the aid of the rosary. According to Sell, Musalmáns pay the greatest respect to an odd number. A tradition says "God is odd; He loves the odd." It is considered unlucky to begin any work, or to commence a journey, on a day the date of which is an even number. It is not surprising, therefore, that the beads on the rosary are odd in number.

The "Hindu Castes and Sects" of J. N. Bhattacharja, M.A., D.L., President of the College of Pandits, Nadiya, contains many references to this subject and on ornaments, etc. "The Adhikari or Vaishnava Brahmans of Orissa are known by the necklace of basil beads, which they wear in addition to their sacred thread." Of the Brahmans of Southern India he writes: "The Sivites paint three horizontal lines of white colour on their forehead. The Vishnuvites have perpendicular lines of red, black, or yellow colour painted on their foreheads between the upper part of the nose and the scalp. Some of the Vishnuvites of the Deccan are regularly branded like cattle, either only once when they are first initiated in the privilege of the Manka; or from time to time, whenever they are visited by their spiritual preceptors."

The most important military caste in the extreme south of India is that of the Maravans. Both sexes of them wear such heavy ornaments on their ears as to make the lobe reach the shoulders.

A very considerable number of the great Indian bankers and jewellers are Oswals (Baniyas of North India), and Colonel Tod cannot be very far from the mark in observing that half the mercantile wealth of India passes through their hands. The majority of them are Jains. Panna Lal Johori, the leading jeweller of Bombay, is a Srimal Baniya. The legitimate members of the caste are all Jains. According to Tod, the Oswals were originally Rajputs. "The most well-to-do persons among the Kamars (iron workers) are those who have given up their caste profession, and practise the art of the goldsmith. . . . The position of the goldsmith in the Hindu caste system is not the same in all the provinces. Not being expressly included in the Navasayaka (the nine clean Sudra castes), he is, in Northern India, generally regarded as somewhat unclean. But it is suggested that he comes within the division called Karmaha, and the best Brahmans will not sometimes hesitate to take a drink of water from his hands. The position of the Sonar in Behar, N.W. Provinces and Panjab, is similar to that of the Shakra or Swarnakona of Bengal. In the Panjab, the Hindu Sonars take the sacred thread, just as most of the other Sudras do. In the extreme south of the Indian Peninsula, the goldsmiths do not form a separate caste, but are included in the group called Kammallar, whose sub-sections practise five different kinds of handicraft, viz., work (1) in gold and silver, (2) brass and copper, (3) iron, (4) carpentry, (5) sculpture. The corresponding group of castes in Mysore is called Panchvala. The goldsmith sections in Mysore are called Akkasala (Arkasala) or Agasala. The Agasalas are recognised by the other Panchsalas as the head of the clan. In Telinguna there is a similar group of castes called Panchalam Varlu," an account of which is also given in this chapter. "In the Central Provinces there are two classes of goldsmiths called Sonar and Panchallar. They take the sacred thread at the time of marriage, and are regarded as clean castes. The goldsmiths are a very intelligent class—perhaps a little too sharp. They usually practise their hereditary profession, and as it is very lucrative, they very seldom give a liberal education to their children in order to qualify them for a more ambitious career."

On Dr. Bhattacharja's remarks on the sharpness of the Sonar, the following may be quoted:—The Rev. C. Swynnerton, in his "Legends of the Panjab," tells an amusing story in relation to the bad reputation, as a class, of silversmiths for mixing an undue quantity of alloy in the silver of their customers. One of these men promised to give his mother a bangle of pure silver, and in due course he made it, put it by, and went to bed. But he could not get a wink of sleep, being in torment on account of his folly in being so disinterested. At last he could not stand it, got up, and remade the ornament with the usual amount of base metal. His conscience being thus purged of offence, he returned to his couch, and in an instant was asleep.

With regard to the Panchanams, the learned Pandit says they claim to have a higher status than the priestly Brahmans, but the other castes regard them as unclean. Formerly they were not allowed to wear shoes, or to carry umbrellas with them, or to ride in a palki, even at the time of marriage. The profession of the goldsmith is practised by the Kansali section. They have generally little education. In Shekhawati, or North Jaipur, I found that the carpenters or wood-carvers worked indifferently, according to the demand, in wood, stone, or metal, including gold.

The Gejjegoras are the makers of the small bells worn by dancing women round their ankles in Southern India. This is one of the numerous illustrations of sub-division of labour. The Sankha Baniks of Bengal (conch shell merchants) have as their "chief business the manufacture of the shell bracelets which the poorer Hindu women of East Bengal wear for ornamental purposes, and which even the richest Hindu ladies have to wear at the time of their marriage and certain other auspicious occasions." They are found in only a few of the large towns of Bengal. Their profession was never a very lucrative one, and it has lately been injuriously affected by the introduction of glass bracelets, which are now in fashion among all classes of Indian women. The glass bracelets are very cheap, and they do not lose their lustre by use like the shell ornaments. I have seen baskets full of these glass rings in the river steamers in Eastern Bengal.

Brewers, Tadi-drawers and sellers, Telis, Luniyas (salt manufacturers), Chumars (leather workers), Muchis (basket makers), etc., belong to the unclean Sudras. The Shanars and Illawars of South India are identical in caste. Socially these tribes are treated with great ignominy. Their women were, until recently, not permitted to wear clothing above their waist, or to wear shoes or golden ornaments. The clean agricultural castes are Karnas, Kunbis, Malis, etc. The Malis are supposed to receive their name from the Sanskrit word "mala," which means "garland." This applies, it seems, more correctly to the flower-supplying Malis, who live in the large towns near the public shrines. Flowers, garlands, leaves of basil, and the wood apple are indispensable to every Hindu for the worship of his god, and, if he has no garden, are supplied by the Mali. The Malis of Bengal also manufacture tinsel for the decoration of clay idols, and the tinsel crowns which a Hindu has to wear at the time of his marriage.

"The Goalas (cow-keepers), in some parts of the country, wear a necklace of beads like other Nava Shayakas. But it is very unusual for a man or a woman of the cowherd caste to be initiated in the Mantra of any sect, and, that being the case, they neither say any prayers nor count beads. The females of the cowherds (Kadu Gollas) of Mysore do not, on the death of the husband, remove or break the bangles worn at the wrists," so there are exceptions to the almost universal Indian rule. The Pandit speaks of the Sivite cult as "abomination worship." The Grihasta Gossains wear garlands of Rudraksha. The Sivite Sanyasis (an ascetic order) carry various articles indicative of their having visited the great Hindu shrines in the different parts of India. One of these is an arm-ring of iron, brass, or copper, having the images of various gods carved on its sides, and indicating that the wearer has visited one or other of the great shrines of Pasupatinath, Kedarnath, and Badarinath on the Himalayan slopes. A smaller ring, obtainable at the same places, would be worn by the Sivite Sanyasi as a part of his Rudraksha garland. Those who have visited the shrine of Kali at Hingalaj in Beluchistan wear necklaces of little stone beads called thumra, and adorn their hair by a metallic substance called swarna makshi (lit. golden fly). Similar beads are obtainable also at the hot springs of Manikarnika on the Himalayan slopes, and are worn by Sanyasis who have visited that shrine. A pilgrimage to Rameshwara, in the extreme south, is indicated by a ring of conch shell worn on the wrist. The Kanpat Jogis (mendicants) are distinguished by their earrings and certain emblems which are tied to their necks by woollen threads (usual surname Nath). Eklinga in Mewar is one of their shrines. Other places sacred to them are in Peshawar, Hardwar, and Gujrat.

The goddess Kali has for earrings two dead bodies; she wears a necklace of skulls, and her only clothing is a garland of men's skulls. One of the things churned out of the ocean in the tortoise incarnation was the jewel Kaustava, supposed to be the same as the Koh-i-nur. The Ramanujites use necklaces and rosaries of basil wood, though not to the same extent as the other Vishnuvites. The Chaitanites, a very spreading sect, originating in Nadiya, wear necklaces and use rosaries of basil, and imprint daily on their arms and breasts the names of their deities with engraved metal stamps immersed in a solution of gopi chandan, or sandal paste. Painting the body and telling beads are all that a devout Chaitanite requires for his worship. The Swami Narayan sect of Gujrat use two rosaries of basil stems, one for Krishna, the other for Radha. The only visible sign by which the Sikh is distinguished is the iron ring which he wears on his wrist.

Romesh Chandra Dutt, in his "Ancient India," states that the Rakhi string bracelet which friends distribute to friends, and sisters send affectionately to their brothers, is a bracelet which is intended to save from harm and evil proceeding from serpents. Megasthenes says "that, in contrast to the general simplicity of style, they [the Hindus] love finery and ornament." Another author notes that "The five classes of artisans—the carpenters, goldsmiths, blacksmiths, braziers, and masons, well known in Southern India as Pancálar or Kammálar—regarding themselves as the real Brahmans and as the descendants of the divine artificer Visvakarma, call themselves Visva Brahmans."

Lady Nugent (wife of Sir G. Nugent, Commander-in-Chief in India from March, 1811, to December, 1813) in her Journal, describes her visit to Mani Begum, widow of Mir Jaffar, who was then, it was said, about 96 years old. She wore magnificent diamond bracelets on her arms, and in her ears were large emeralds and

pearls. Her fingers were covered with rings; her feet were bare. She presented Lady Nugent with half a dozen necklaces of silver fruit and flowers. "She took great pains to select (from some little gold baskets) those she thought best, to bestow upon me, and at length ornamented me with no less than seven, sticking bunches of the same kind in my ears, etc., till I was all covered with finery."

Numerous references have already been made to Tibet and Central Asia. To these may be added the following. Sir Thos. Holditch, in his "Tibet the Mysterious," refers to the dress of the women of the Tibetan tribes, who lead a semi-pastoral life. "The women wear their hair in a great number of little plaits, falling over the shoulder like a cloak and reaching below the waist. Down the middle of the back is fixed a broad band of red, green and other coloured stuffs, on which they sew any ornamental knick-knack they may own. So far-reaching is fashion in the Asiatic Highlands that women may be seen, very similarly dressed, sitting in rows at the annual fair at Sipi, near Simla, waiting for matrimonial engagements. Their clumsy ornaments of silver and turquoise are a source of much competition amongst the smarter ladies of Simla society. So powerful is the love of coral ornaments, that it was only when a present of these was made to the wife of a suspicious official that one of our most famous native explorers could overcome the difficulties which impeded him." He presents us with a portrait of a Tibetan Thachan (princess) in full dress. She wears an enormous erection on her head, which is ornamented with strings of rude beads and ear ornaments of turquoise plaques and long pendants, besides necklaces of beads and silver or gold, and amulets. Sven Hedin tells us that a Tibetan Governor's escort carried swords with silver-mounted scabbards decorated with coral and turquoises, silver "gavos" or cases for "burkhans," that is, little images of Buddha; bracelets and rosaries; and in the long plaits of their hair, parti-coloured ornaments.

Mr. W. Crooke, in his "Things Indian" (1906), has a few notes on Jewellery. As many of these refer to Bengal, they are included in this article. In common with other observers, he thinks it "probable that the desire for protection by means of an amulet or talisman preceded that of personal adornment. The amulet took the shape of fruit or flowers, sacred grasses, animals' claws, and so on; and much of the rudest peasant jewellery is modelled in imitation of such things. . . . The parts of the body chosen for protection were those exposed to demoniac influence." These parts, however, happen to be the most convenient for attaching ornaments. The holy flower and leaf, later on, "were supplemented by representations of other powerful protectives—the sun, moon, cobra, tortoise, etc. . . . The savage type appears among the Nágas of Assam, who wear earrings made of the tusks of the wild boar; a neck-collar of goat's hair dyed scarlet; armlets of brass, ivory, or plaited cane, prettily worked in red or yellow. Their kinsmen, the Gáros, wear a peculiar ornament of brass plates joined by a string, a sign that the wearer has killed his man in battle. The Chins even use telegraph wire for earrings."

Mr. Crooke notes that "Captain Sherwell states that the ornaments of a fully-equipped Sántál belle consisted of two anklets, twelve bracelets, and a necklace, weighing in all 34 lbs. . . . A Garo woman of Assam was found wearing earrings of 16 lbs. weight, which were supported by a string tied over the top of her head, the friction of which had quite worn away her hair. In the neighbourhood of Benares and Patna, the weight of their bell-metal anklets gives the girls a peculiar shuffling gait. The jungle tribes of Matherán, in West India, make collars, anklets, necklaces, and girdles of grass, which are the prototype of the modern gold-wire jewellery. The Kyoungtha woman of the East provinces has large, truncated, hollow silver cones in her ears, which are used as flower holders. Iron has now passed out of general use, but the habit of wearing it survives in the single iron bracelet worn on the left wrist by every married woman as a mark of wedlock, and as a protective against ill-luck to her husband. Richer women now encase the iron in a sheath of gold. . . . Up to quite recent times, no Hindu woman in Bengal considered herself pure unless she wore conch-shell bracelets. They were assumed after a special religious rite, the bracelet being honoured by an offering of vermilion, sacred grass, and rice. The habit of wearing these is now passing into disuse; but a pair still forms a part of the bride's dowry, as ivory bangles do in the Panjab. . . . Gold should not be dishonoured by being worn on the feet, except by those of royal blood. Thus the Mahárána of Udaypur wears thick gold bangles on his ankles, but no one outside the palace is allowed to wear such ornaments. . . . In the Burmese Court the use of anklets of gold was forbidden to all children save those of the royal family."

Mr. Crooke quotes the following from Mr. Val Prinsep, who describes the Maharaja of Kashmir as wearing "a rich turban, with a plume of heron's feathers, not many, but long. On one side hung a ruby, uncut, as big as a walnut; on the other, a diamond as large; in the middle, an emerald like a heart, much bigger. His staff was bound about with a chain of pearls, rubies, and diamonds drilled. About his neck he wore a chain of three strings of most excellent pearls, the largest I ever saw; above his elbows, armlets set with diamonds; and on his wrists, three rows of several sorts; his hands bare, but almost on every finger a ring."

Lady Dufferin thus writes of the jewellery of a Nepalese princess: "It consisted of a diadem worn on the forehead so as to frame the face. It was an arrangement of flowers and leaves in magnificent diamonds, with large bunches of grapes in emeralds, pendent just behind the ear, where the wreath ended. I never saw anything at all like it, and there were emerald flies settling on the flowers, which repeated the colour very cleverly. On her hands she wore English dog-skin riding gloves, and over them enormous diamond rings and bracelets."

Crooke refers to "the chipped pieces of pure gold strung on red silk, which is the finest archaic jewellery in India, made in the highest perfection at Ahmadabad and Surat: the beaten silver of the Gonds and Himalayan tribes, which in ornamentation resembles the Celtic type; the silver filigree of Cuttack, done by boys, whose sensitive fingers and keen sight enable them to work the fine silver thread; the beaten gold Swami work of Madras, of the purest Hindu style; the fine gold chains of Trichinopoly; the crude silver, ornamented with turquoises, from the Himalayas; and the superb repoussé work of the Nepal Valley."

Crooke has a long article on the rosary, which "is universal among Hindus, Buddhists, and Musalmáns." He thinks it was originally invented by the Hindus, passing from them to the Buddhists and Musalmáns, and that it was probably introduced into Christianity during the period of the Crusades. Hardly any substance in India is not used for beads. Each material has a specific purpose. One rule lays down that the beads for worship of any of the goddesses should be coral; for Brahma, pearls are used; for Shiva, the Rudraksha seeds. These latter are usually said to be the seeds of the Elœocarpus ganitrus, but other plants are said to furnish them. In the Panjab the name seems to be applied to seeds of the jujube tree, which have different numbers of facets. Celibate Jogis (ascetics) wear beads with eleven facets; those who are married with only two; and those which are sacred to Hanuman have five. Saktas, or goddess worshippers, have rosaries of dead men's teeth; fakirs often carry rosaries of snake bones. The numbers of beads vary. Sivaites wear 32 or 64; Vishnu worshippers, 108; Tibetan Buddhists, 108 (the extra eight being to make up for breakage or omissions, according to some). The Ariths of Bengal use a string from the elbow of 27 beads, a wristlet with five, and strings of three beads hanging from each ear. Sikhim lamas use onyx, turquoise, lapis lazuli, glass, amber, and wood, especially the yellow berberry and sandalwood. Some Indian sects tell their beads in secret, as their rosaries are hung in little bags, such as the embroidered L-shaped one, which, under the name gao mukha (cow's mouth) is made at Benares. Amongst Musalmáns, old men and women use the rosary. The Shiah sect use beads made of the earth from Kerbela in Meshed; the Sunis, one of a dark stone. Fakirs (Musalman devotees) prefer glass of various colours, yellowish stone, amber or agate.

"The finest pearls in the country are said to be those of the great necklace which is an heirloom in the family of Scindiah. The Wá women of Burma wear only their jewellery in their villages, and have no hesitation in appearing thus before strangers." As proof of the reaction against Hinduism not long ago, the Santál women broke their lac bangles, abandoned the use of foreign cloth, and went back to their home-made calicoes. The Abor women wear, from a string, a row of shell-shaped embossed pieces of bell-metal, and the Kachins of Burma hang from their belts a double row of cowry shells. These appear to be survivals of the band which supported the primitive fig-leaf. Reference is made to the scanty clothing at Sanchi and Amravati, but General Massey writes that it is only owing to the fact that, like early Greek artists, the drapery covered the lower limbs, and it was represented by simple lines. The women on the Buddhist rail at Mathura appear to wear only jewellery and a bead belt. At Barhut, no woman is entirely nude.

Mr. Baker tells us of a magar (Crocodilus palustris), or crocodile, Mr. Chapman shot in one of the Bengal rivers, from whose stomach were taken about 30 lbs. weight of gold, silver, copper, brass, and zinc—all women's ornaments. From a ghariyál (gavial of zoologists), shot by Mr. Carl Ceyle at Delhi, were taken beads, pellets of hair (probably human), a large ankle ring, twenty-four fragments of chúris or glass bangles, five bronze finger rings, a silver neck charm, a gold bead, and thirty small coral beads.

DESCRIPTION OF THE ILLUSTRATIONS IN PART X.

Plate 113.—The ornaments in this plate are taken from an album prepared for the late Nawab of Dacca by Messrs. Hamilton and Co., the well-known jewellers of Calcutta. Permission to reproduce some of these illustrations was kindly obtained from the agent of the Nawab. The descriptions are those which are given in the book. The numbers in brackets are those of the original work. 781 (4). "Serpaitch," or head ornament, composed of rubies cut to form the petals of the flower, which radiate from the centre, unsupported by setting of any kind. The three centre stones are emeralds, and six emeralds divide the clusters. The ornament has been the property of the Nawabs of Dacca for a great number of years, and is an example of a class of jewellery now

seldom seen. 782 (5). "Bazu Band" or Armlet of great antiquity, reputed to have once been in the possession of the Moghul Court. The centre stone is an emerald of fine colour, beautifully engraved with verses from the Koran. The two sides are formed of engraved emeralds, inlaid with two engraved table diamonds bearing the word "Allah." The three emeralds are cut in the form of a hinge, and require no setting to hold them together; they are, however, for additional security, set in a frame of brilliant diamonds. As an example of engraved gems, this is an almost unsurpassed ornament. 783 (14). Necklace composed of three rows of fine round pearls, with diamond "Singhara" or end pieces, and having a diamond pendant with emerald drops attached. A favourite form of necklace. 784 (6). A turban ornament in the form of a natural rose spray, composed exclusively of very perfectly cut diamonds of exceptional brilliancy; the centre stone is a large and perfect Burma ruby, well cut and of the true "pigeon's blood" colour. Behind the centre flower is a receptacle in which reposes a miniature Koran, which is in itself a wonderful specimen of microscopic Oriental penmanship. This is known as "The Rose of Cashmere," which is a family emblem. 785 (13). A mala or necklace, illustrating one of several in the collection, and pictured about one-third of actual size. It is composed of pearls, six fine emerald beads, and sundry ruby beads. The "dook dookee," or pendant, is composed of splendid old Indian diamonds of great purity, with emerald drop attached. 786 (3). Buckle worn in change with 788 (2). It is remarkable for the very fine Lalri (ruby) which forms the centre. This stone is brilliant, free from flaws, and is of the beautiful and delicate tint which is so much appreciated in the East. It is surrounded by a double row of fine old Indian diamonds. 787 (11). A jewelled fez. The band is composed of brilliant diamonds and lustrous pearls. The tassel is formed of strings of pearls with a large emerald at the top. It illustrates the form of head-gear usually worn by the Nawab in full dress. 788 (2). Clasp of the state sword-belt worn by the Nawab. The entire centre is composed of a single emerald of excellent shape and depth of colour. It is, for an emerald, wonderfully free from flaws, and is of considerable antiquity. The border is composed of a single row of brilliant diamonds.

PLATE 114.—The originals are in the Ethnographical Gallery, British Museum. 789. A pair of ear ornaments composed of turquoises set in base metal; the setting is sometimes made of gold. They are commonly worn in Tibet. 790, 791. Ornaments from an idol; turquoises and a central red stone set in brass. From a monastery in Tibet. 792. Collar ornament with stones and enamel, and bearing an ornamental inscription in the Langtscha (similar to the Devanagri or Hindi letters). Purchased in 1905. Tibetan. 793. Amulet case; turquoises set in brass (sometimes gold). Tibetan; in common use.

PLATE 115.—794. Rose chain; gold. Each link is decorated with a small flower. The snap also has small flowers and is set with four emeralds and eight rubies. Bengal; 18th century. L. 3 ft. 4½ in. Bought, £20. I.M. 64. 795. Earring (one of a pair); red gold openwork, thin and repoussé of irregular shape, with rows of facetted beading and fringed pendants round the edge. On the top is a bird, to which is attached a small chain of open links, terminating in a bird with hook attachment. Bengal. Entire length, 9⅜ in., W. 2⅜ in. Bought, £13 the pair. I.M. 995. 796. Hair-pin; silver filigree, with chain and pendants. Cuttack. I.M. 3412. 797. Bracelet of seven rectangular silver filigree ornaments. Cuttack. I.M. 3378. 798. Part of head ornament; silver filigree flowers and buds connected by a band of leaves. Cuttack. I.M. 3383. 799. Bracelet; silver filigree of roses, buds and leaves. Cuttack. I.M. 3375.

PLATE 116.—800. Necklace; silver filigree; a row of eleven rosettes of various sizes, connected by chains, with three pendants. Cuttack. (Annual International Exhibition, 1872.) L. 21¾ in. Bought, £3. I.M. 996. 801. Brooch; a silver filigree rosette, with three pendants. Cuttack. (Annual International Exhibition, 1872.) Diam. 1⅝ in. Bought, 15s. I.M. 999. 802. Brooch; silver filigree bow with floral ornaments and two pendants. Cuttack. I.M. 3381. 803. Hair-pin; two Brahman beads (Rudraksha) enclosed in silver filigree cups. Cuttack. I.M. 3428. 804. Bouquet-holder; silver filigree, with spiral stem, and chain and ring attached. Cuttack. I.M. 3336. 805. Waist ornament; twenty-one rectangular silver filigree ornaments, connected by small chains. Cuttack. I.M. 3384.

PLATE 117.—806. Portion of Belt; silver-gilt, consisting of nine links. Each of the links is in the shape of an ornamental cross formed by quadrangular bosses; one is enamelled and set with imitation stones. At either end is a link for fastening the belt. Hungarian; 18th century. L. 17 in. Bought (Zouche Collection). V. and A. 773. 807. Bracelet; gold; nine balls of filigree work, and three pendants attached by small chains. Cuttack. I.M. 316. There are similar ones in silver in the same collection. 808. Bracelet; gold, composed of seven square and two semi-circular plaques linked together and variously ornamented with granular and other applied work. Made by Castellani. L. 27¾ in, W. 13-16 in. Bought, Castellani Collection, £25. V. and A. 634. 809. Portion of a Girdle, gold; composed of nine rectangular plaques. Each is pierced and decorated with a cloisonné floral design symmetrically arranged. The cloisons are filled in with white, blue, or black enamel. In the centre and corners of each plaque is a collet set with a table-cut crystal. Hungarian; 17th century. L. 14⅝ in., W.

1 5-16 in. Bought, £53 11s. 10d. V. and A. 538-1893. 810. Clasp for a girdle; silver filigree work, decorated with enamel and coloured pastes. Cypriote; 19th century. Bought, £3. I.M. 1439. 811. Necklace and breast-pin; silver gilt. The necklace is composed of three rows of chains, from which small coins hang, with filigree hooks at the end; the head of the pin is nearly oval, covered in front with filigree over tinsel, with red beads on the top. Turkish (Anatolian). I.M. 815.

PLATE 118.—812, 813, 814 and 816. Four of the ornaments (Millur) of silver and cast filigree work of a velvet belt. They are properly eyelets for lacing up the bodice of a woman's dress. Icelandic; 19th century. V. and A. 466-1901. 815. Ornament of silver filigree work on a belt of velvet edged with silver braid. Icelandic; 19th century. L. 2 ft. $1\frac{1}{4}$ in., W. (clasp) $1\frac{5}{8}$ in. Bought, £1 10s. V. and A. 465. 817. Collar; gold filigree, composed of sixteen large links, arranged two and two and separated by eight small links, to one of which is hung a large link. Italian (Venetian); 16th century. L. $2\frac{1}{2}$ in. Bought, £37. V. and A. 14. 818. Eyelet ornament (Millur), one of five, of silver filigree work, for lacing up the bodice of a woman's dress. Icelandic; 19th century. I.M. 472. 819. Part of necklace of five rows of silver flat, oval open-work links, with rectangular cartouche fastening. Swiss (Gall and Thurgau); 18th century. Bought, £1 10s. I.M. 190. 820. Neck-chain, part of; silver gilt, composed of circular links of cord pattern, with an internal pattern of small circles. Russian; 17th century. L. 3 ft. 1 in. Bought, £4. V. and A. 130. 821. Necklace; silver-gilt filigree open-work links alternating with small flowers, with pendant of similar character in two pieces, with three drops, enamelled. Swiss; 17th century. L. $12\frac{1}{2}$ in. V. and A. 184-70. 822. Tube of engraved silver from the tassel of a cap. Icelandic. Given by Messrs. Child and Child. V. and A. 1006-1905. 823. Neck-chain; silver gilt, composed of circular links, with internal pattern of small circles. Russian; 17th century. L. 3 ft. 3 in. Bought, £3. V. and A. 133. 824. Three silver filigree beads or buttons; European. 825. Part of necklace composed of strings of silver filigree beads with silver-gilt clasp, set with coloured glass; worn by the peasant women of the Altes Land, a district of Hamburg. The clasp is inscribed on the back with the name of the last owner and date, "A. Hadler, 1888." North Germany. L. about 2 ft. 11 in., W. $2\frac{1}{2}$ in. Bought, £6 10s. V. and A. 519.

PLATE 119.—826. Pendant; silver filigree work set with emeralds, rubies, and pearls, with chain of seed pearls and beads enriched with coloured composition. Russian; 17th century. Bought (Gibson-Carmichael Collection), £42. V. and A. 607. 827. Rosary; the beads of white Venetian glass with coloured spots, the divisions separated by emblems of the Passion in silver chiselled and gilt; attached are two Greek crosses and an acorn-shaped pendant in silver-gilt filigree. Spanish; second half of 16th century. L. 3 ft. $8\frac{1}{2}$ in. Bought, £25. V. and A. 174. 828. Rosary (part of); coral beads mounted in gold filigree; the chain of beads is composed of five sets of ten facetted coral beads, each separated by a large bead, similarly cut, between two filigree beads; the last two beads, which are of filigree, are united by a large coral bead. From the chain hang a gold rosette, another coral bead, and a crucifix, composed of scroll wire devices filled in with filigree spirals. Spanish; 19th century. L. 2 ft. (Bolcklow Bequest.) V. and A. 741. 829. Ornament on the chain of 826. V. and A. 607.

PLATE 120.—830. Brooch (Celtic type) of brass, chased, stamped, and perforated (Stee), used together with brass chains for fastening the plaid or shawl. Used by women in Tibet and Ladakh. Tibet; 19th century. I.M. 4. 831. Brooch; brass, with triple chain attached. It is observed that "This brooch is curiously like the ancient Irish brooch. It is used as the only fastening to the long woollen plaid which serves all the purposes of a dress of most of the village women." (I.M. 981-8913.) The pin (not shewn) has its hinge at the top of the single circle, and the point is below. 832. Mongolian head ornaments of silver, turquoises and coral; purchased in the market-place from a woman who was wearing them. Urga. Given by C. W. Campbell, Esq., 1903. B.M. Case 206, Ethnographical Gallery.

PLATE 121.—833. Amulet Case; brass set with turquoises, oval. Tibet. Cramer-Roberts Loan Collection. I.M. 8. 834. Amulet; silver, chased, with a row of pendants round the lower edge. Indian (probably from the Panjab or Himalayas). Cramer-Roberts Loan Collection. I.M. 16. 835. Amulet case, as No. 833, of different shape. 836 to 838. Sword Belt, consisting of buckles in two parts, four convex ornaments, and a ring; chased silver. Darjeeling. Tibetan. I.M. 3706. 839. Part of necklace of human bone and ivory, belonging to 850, Plate 123. I.M. 404*a*.

PLATE 122.—840. Man's Queue-ring; silver set with coral and turquoises. Tibetan; from Lhassa; early in 19th century. Bought, £10. I.M. 627. 841. Earring; brass set with turquoises; in the centre is an imitation pearl. Nepal. L. 4 in. (Indian and Colonial Exhibition, 1886.) Bought, 14s. 6d. I.M. 844. 842, 843. Lamaist Charm Box (Gau) of copper; the cover encrusted with chased silver work, and set with turquoises. In the centre is the mystic monogram "Nam-cu-von-dan" ("The All-powerful"). Within the box is a tablet (843) of painted clay impressed with the figure of Buddha-Aksobbhya seated on a lotus throne. Worn suspended from

the girdle. Tibet; 18th or early 19th century. I.M. 6125. 844. Charm Box (Gau) of chased silver, with brass back piece. Tibetan; 19th century. Cost £3 13s. 6d. I.M. 393. 845. Lamaist Charm Tablet (Tsacha) of human ashes, clay, and dough stamped with a figure representing Avilokita (Chenresi) and painted. Tibetan; 18th century. I.M. 825. 846. Lamaist Rosary (Premba) of 108 beads, chiefly wooden; attached are two counting strings, each carrying ten brass rings and terminating in brass "dorje" pendants (sacred thunderbolts). Tibet; 18th or early 19th century. I.M. 1169. 847. Lamaist Rosary (Premba) of Rudraksha berries; twenty-five beads are missing from the complete set of 108. The brass pendant, set with turquoises, represents the celestial Bodhisat, Avalokita (Chenresi-Padma-Pani, patron god of Tibet), four-armed, seated on a lotus throne. Tibet; early 19th century. Cramer-Roberts Loan Collection. I.M. 101.

Plate 123.—848. Armlet; carved black stone, in five parts, with white beads; worn as an amulet. From Kandahar in Afghanistan. Given by C. Pitman, Esq. I.M. 76. 849. Armlet; gypsum, in five parts, with black beads; worn as an amulet. From Kandahar, Afghanistan. Given by C. Pitman, Esq. I.M. 77. 850. Nagpa sorcerer's apron (Rusrgyan), with necklace of human bone and ivory, consisting of carved plaques and turned beads. From Shigatze Monastery, 1904. Bought, £30. I.M. 404.

Plate 124.—851 and 852. Nág-pa sorcerer's Apron (Rusrgyan), of human bone and ivory, consisting of carved plaques. Tibetan; 19th century. From Shigatze Monastery, 1904. Bought, £30. I.M. 107. 852. Part of sash or frontlet of human bone and ivory, consisting of turned beads and plaques carved with figures of tutelary fiends and mystic symbols. Formerly worn during incantations or necromantic rites by a Nag-pa or Black-hat sorcerer; obtained at Pemiongchi, and said to have come from Tushilambo, near Lhassa. Tibet; 19th century. Cramer-Roberts Loan Collection, 1863. I.M. 107. The Nag-pa sorcerer belongs to an undefined and non-monastic sect, and is closely allied with the Tibetan Devil Dancers of the older Bón religion. I.M. 107*a*.

LIST OF ILLUSTRATIONS.

113. Ornaments from the Collection of H.H. the Nawab of Dacca. 114. Earrings, Ornaments from an idol, Collar and Amulet Case. 115. Chain, Earring, Hair-pin and Bracelets. 116. Necklace, Brahman Beads, Bouquet-holder, and Waistbelt. 117. Portions of Belt and Girdles, Bracelets and Necklace. 118. Ornaments of Belts, Necklaces, Neck-chain, etc. 119. Pendant and Rosaries. 120. Brooches and Head Ornaments. 121. Amulet Cases, Amulet, Ornament for a Sword Belt and Part of Nagpa Apron. 122. Earrings, Charm Boxes, Charm Tablets, Rosaries, etc. 123. Amulet, Armlet and Necklace. 124. Part of Sorcerer's Apron and Sash or Frontlet of human bone.

113.—Ornaments from the collection of H.H. The Nawab of Dacca. Reproduced, by permission, from an album prepared for the Nawab by Messrs. Hamilton and Co., Calcutta. 781. Head Ornament, Sirpech. 782. Arm Ornament, Bazuband. 783. Necklace. 784. Tarband Ornament, modern. 785. Necklace, Mala. 786. Buckle; ruby and old Indian diamonds. 787. Jewelled full-dress Fez. 788. Clasp or Buckle for state sword-belt.

789

790

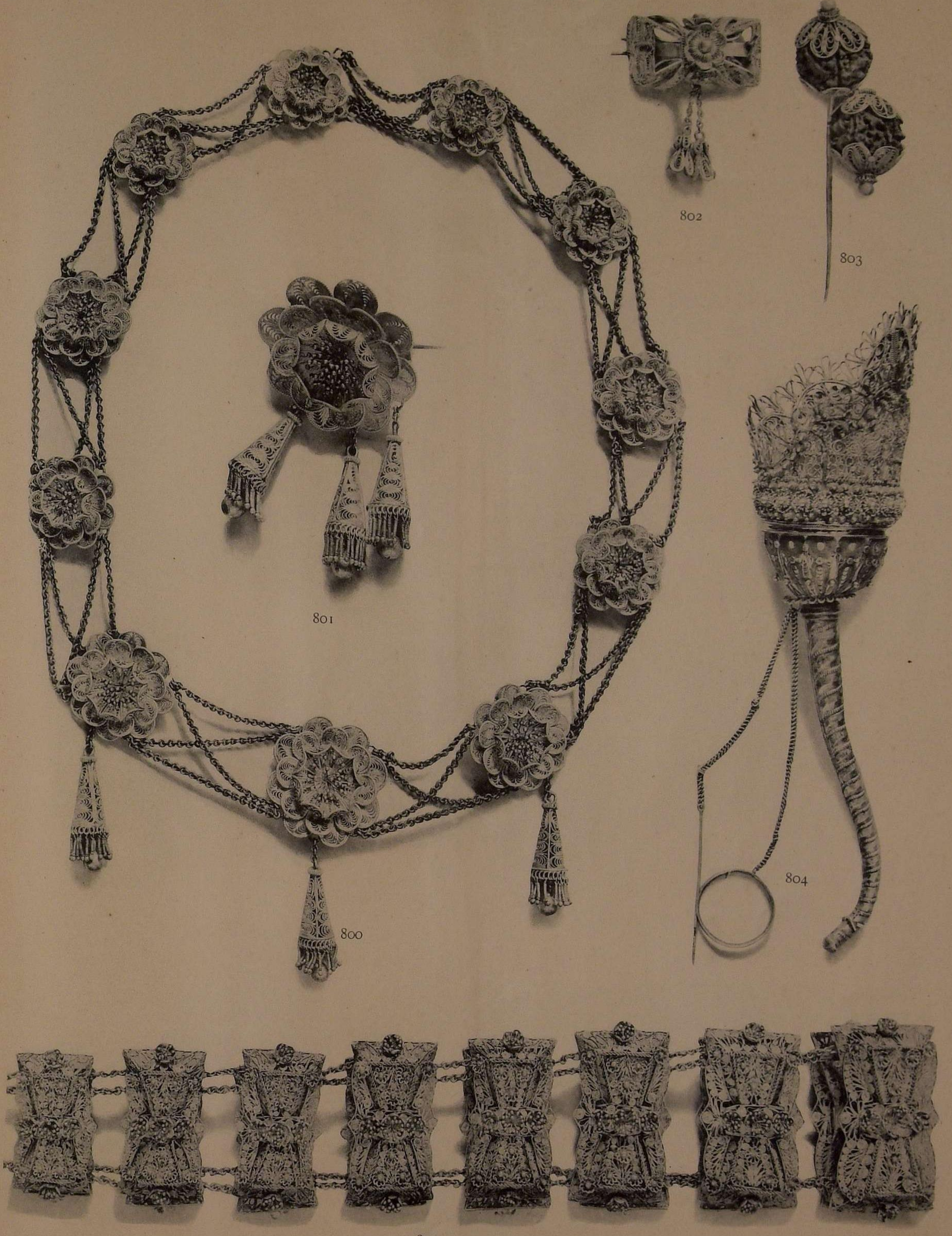
791

792

793

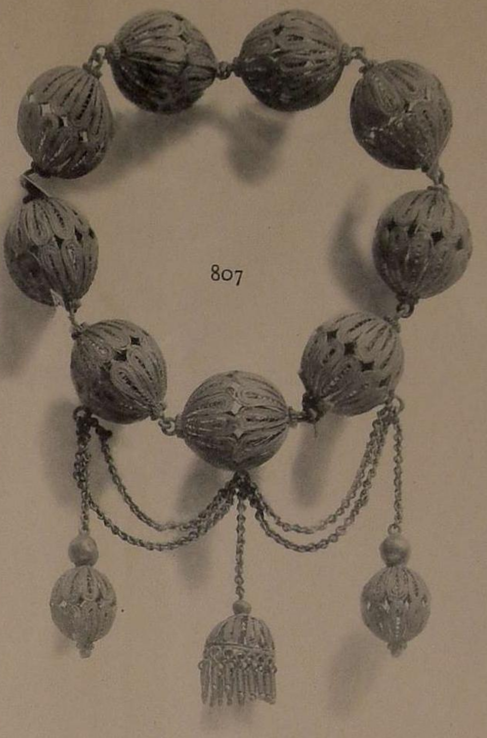
114.—789. Pair of Earrings; brass and turquoise; Tibet. B.M. 790, 791. Ornaments from an idol; Tsechen Monastery, Tibet. B.M., North Gallery, Room III. Purchased 1905. 792. Collar ornamented with stones and enamel, and bearing an ornamental inscription in the Langtska character; Tibet. B.M., Case 206, Ethnographical Gallery. Purchased 1905. 793. Amulet Case; brass and turquoise; Tibet. B.M.

115.—794. Rose Chain of links decorated with flowers, and snap of flowers set with gems; gold; Bengal, 18th century. Value £20. I.M. 995. 795. Earring; gold open-work: Bengal. £13 a pair. I.M. 995. 796. Hair-pin; silver filigree. Cuttack. I.M. 3412. 797. Bracelet of rectangular silver filigree ornaments linked together. Cuttack. I.M. 3378. 798. Part of Head Ornament; silver filigree. Cuttack. I.M. 3383. 799. Bracelet of silver filigree roses, buds and leaves. Cuttack. I.M. 3378.



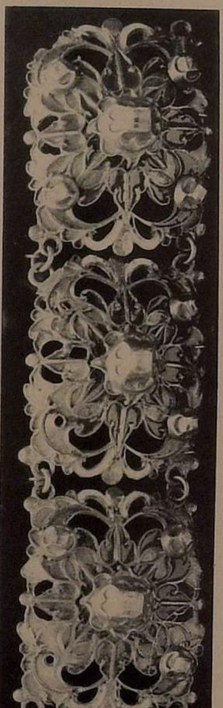
116.—Silver Filigree Work. 800. Necklace; Cuttack. £3. I.M. 996. 801. Brooch with three pendants from a rose. I.M. 999. 802. Brooch with pendants; Cuttack. I.M. 381. 803. Two Brahman Beads (Rudraksha) in filigree cups with pins; Cuttack. I.M. 428. 804. Bouquet-holder with spiral stem, chain and ring; Cuttack. I.M. 336. 805. Waistbelt of twenty-one plaques connected by chains; Cuttack. I.M. 293..

806

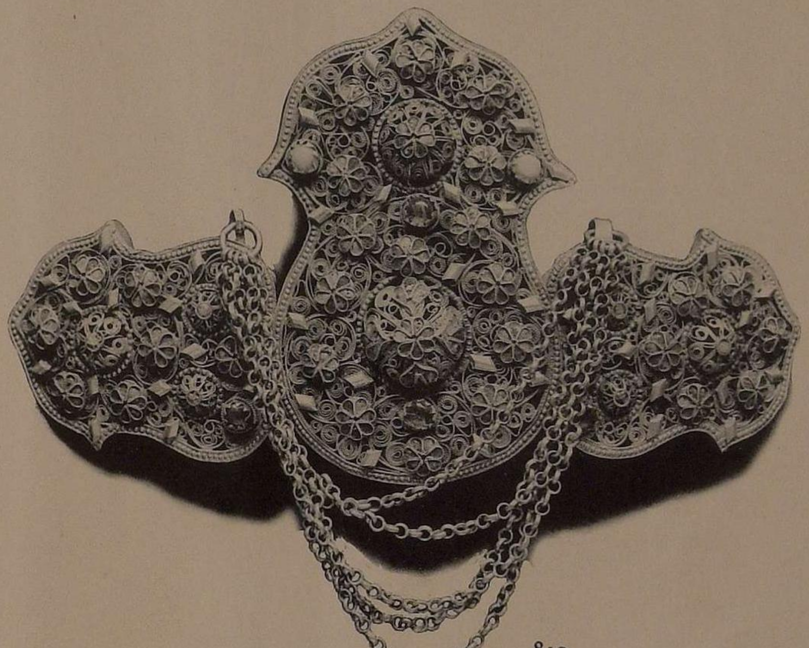


807

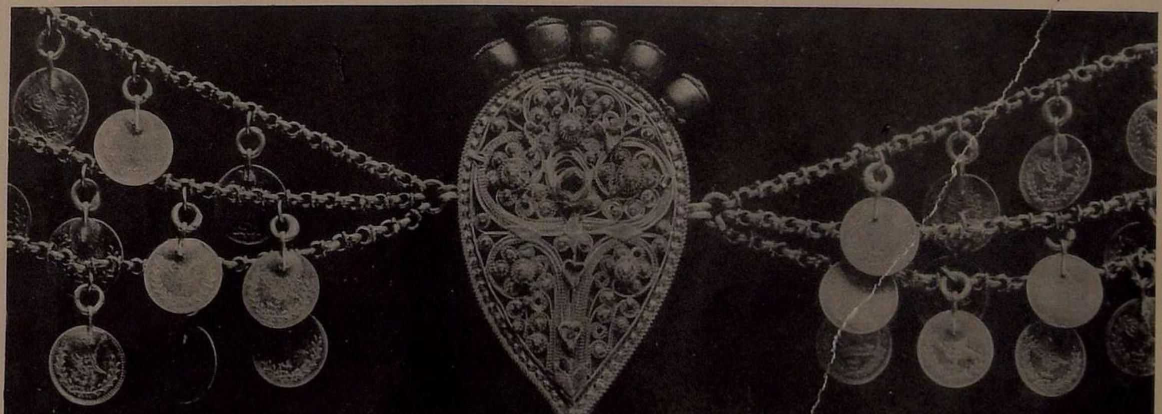
808



809

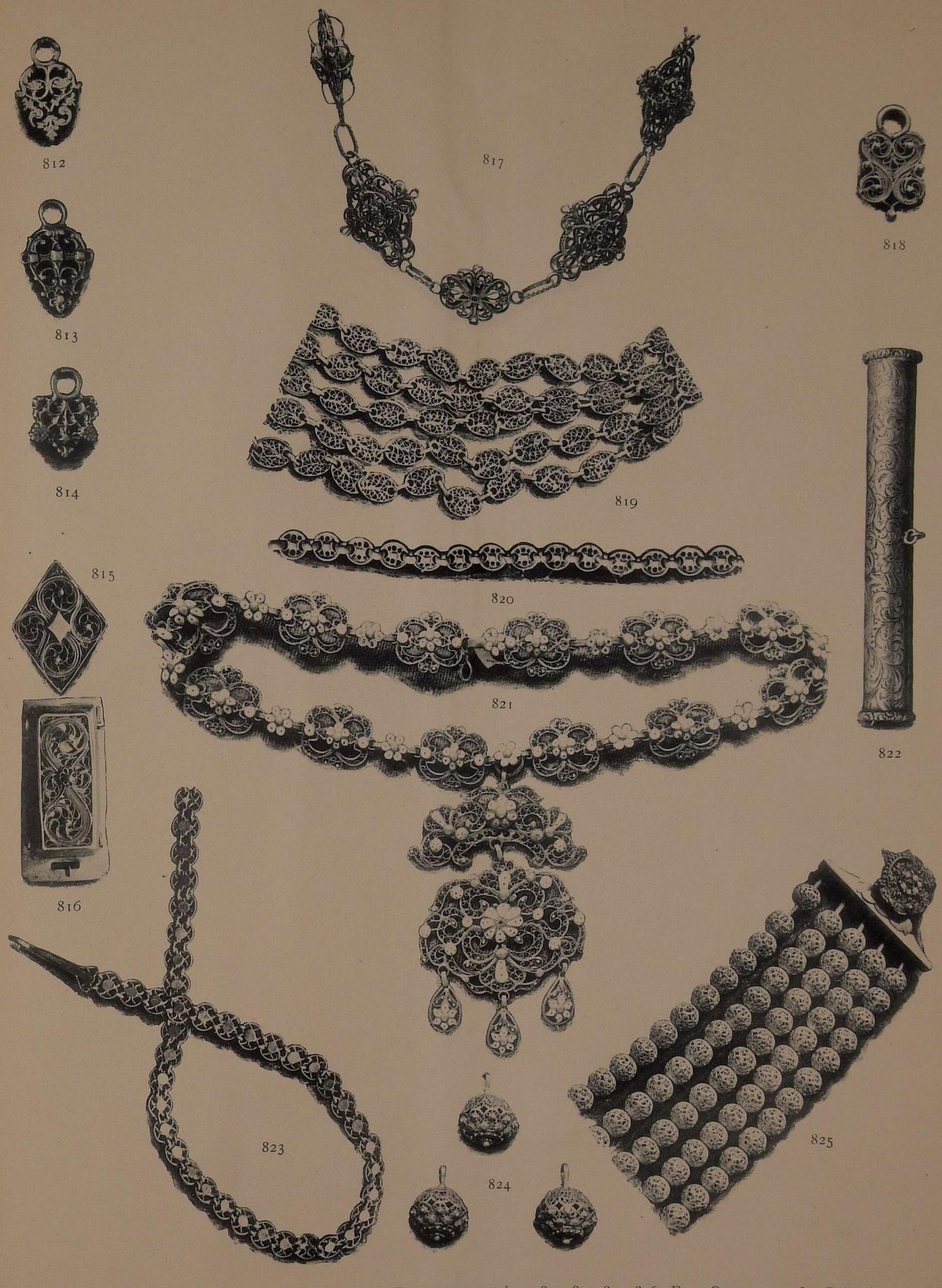


810

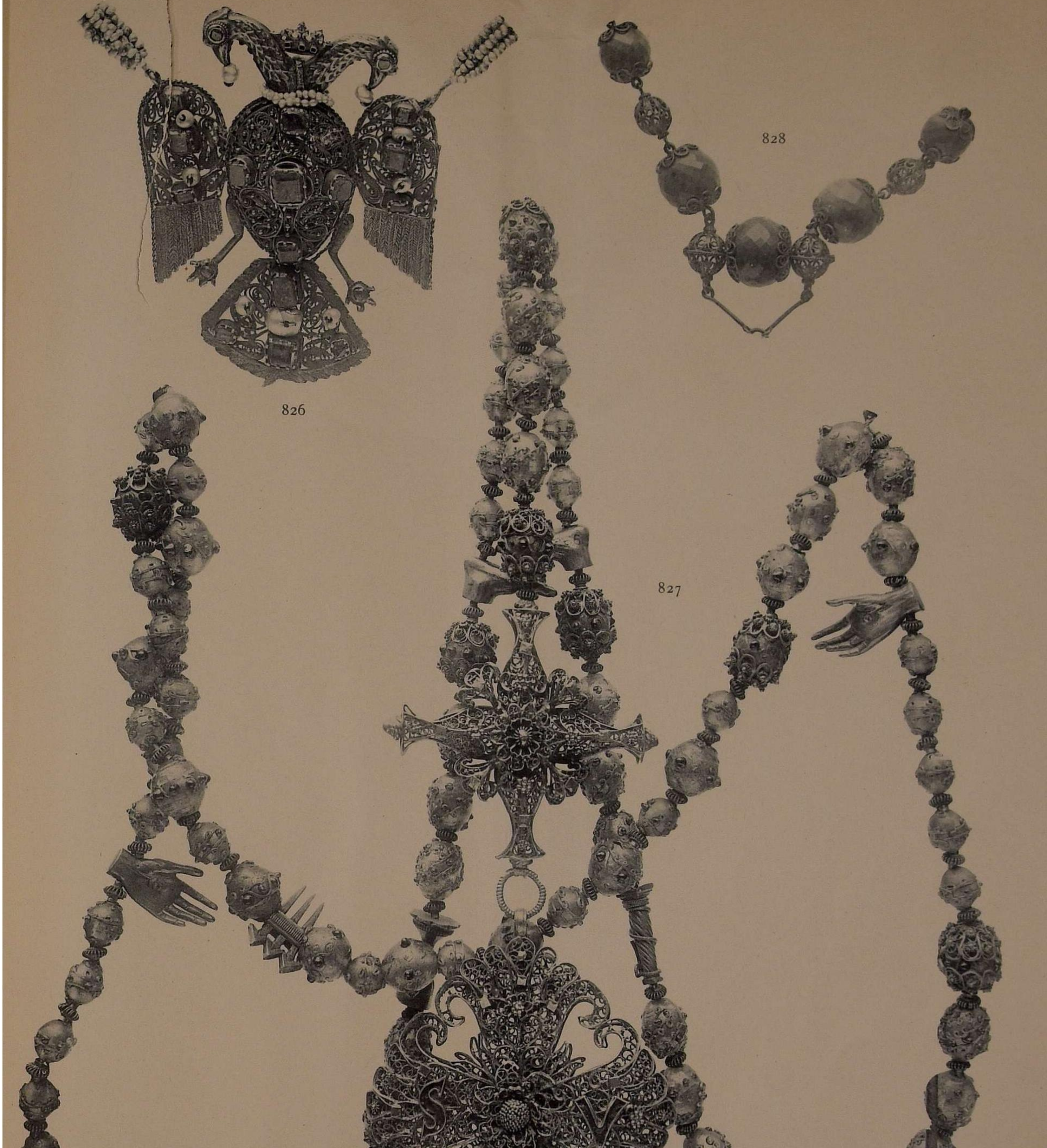


811

117.—806. Portion of Belt; silver gilt; Hungarian, 18th century. V. and A. 773. 807. Bracelet; gold filigree balls, pendants and chains. I.M. 316. 808. Bracelet, gold, made by Castellani. V. and A. 634. 809. Portions of a Girdle; gold. Hungarian. V. and A. 538-1893. 810. Clasp for Girdle; silver filigree coloured with enamels and paste; Cypriote, 19th century. I.M. 1439. 811. Necklace, silver gilt; filigree and tinsel with red beads; Anatolian. I.M. 815.



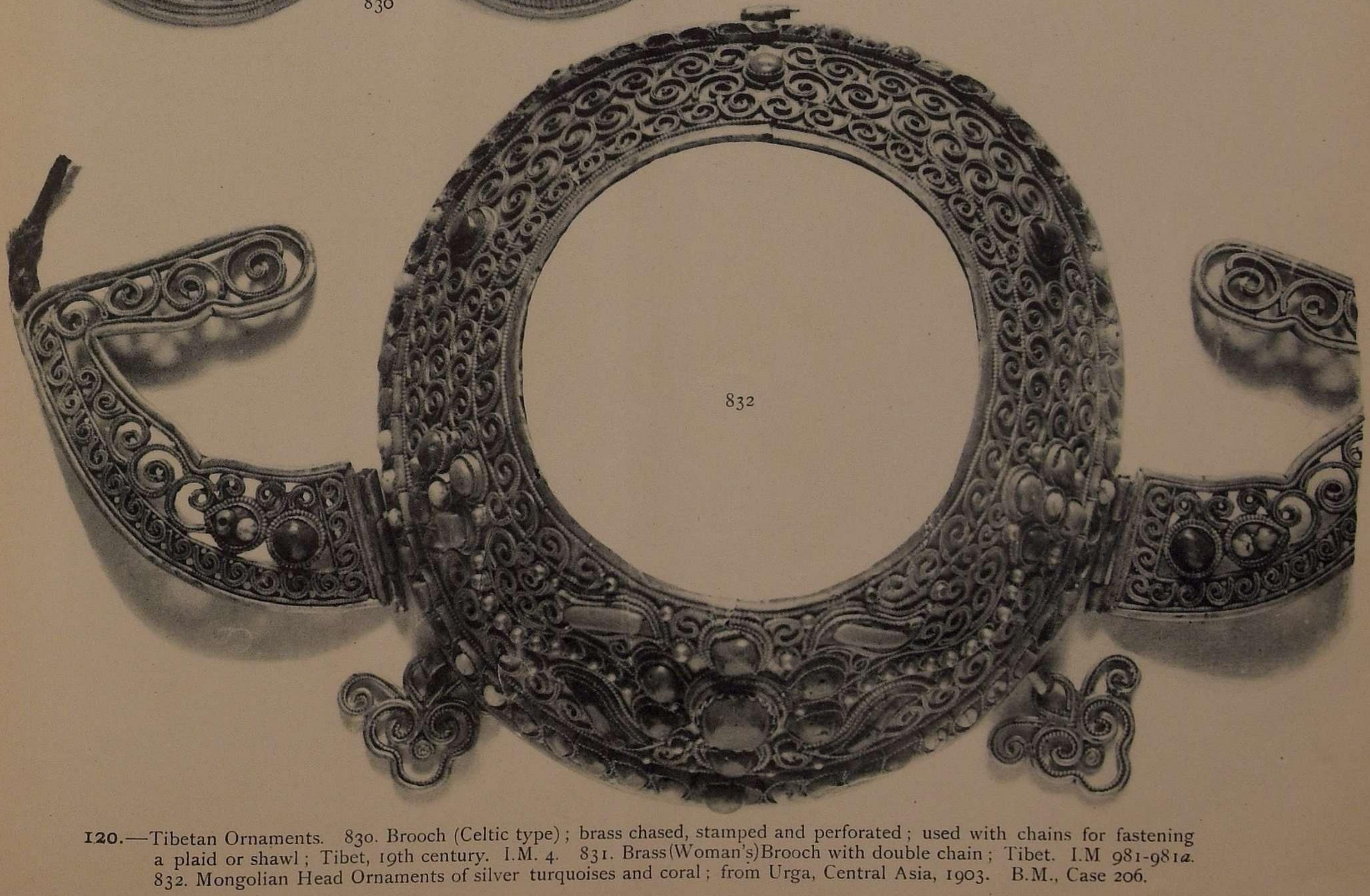
118.—Silver and gold filigree work from different European countries. 812, 813, 814, 816. Four Ornaments of a Belt; Icelandic; 19th century. V. and A. 466. 815. One Ornament of a Belt. Icelandic; 19th century. V. and A. 465. 817. Part of a Collar; gold; Italian (Venetian), 16th century. V. and A. 14-1893. 818. Eyelet Ornament; Icelandic, 19th century. V. and A. 472. 819. Part of Necklace; Swiss (Gall and Thurgau); 18th century. V. and A. 190. 820. Part of Neck-chain; Russian, 17th century. V. and A. 138-66. 821. Necklace; Swiss, 18th century. V. and A. 184-70. 822. Tube for the Tassel of a Cap; silver. V. and A. 1006-1905. 823. Neck-chain; silver; Russian, 17th century. V. and A. 133. 824. Three Buttons; silver. V. and A. 825. Part of Necklace of balls; Hamburg (North Germany), 19th century. V. and A. 519.



119.—826. Pendant; silver-gilt filigree set with gems; Russian, 17th century. V. and A. 607. 827. Rosary; Venetian glass balls, with emblems in silver, chiselled and gilt, and Greek crosses and an acorn-shaped pendant in silver-gilt filigree. Spanish, 16th century. V. and A. 174. 828. Part of Rosary of coral beads mounted in gold filigree, etc.; Spanish, 19th century. V. and A. 741. 829. Part of V. and A. 607 (No. 826).

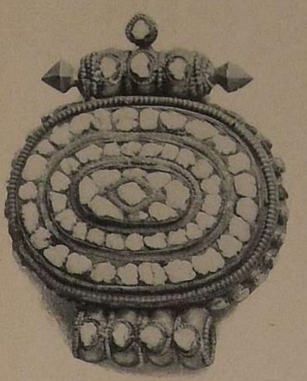
831

830

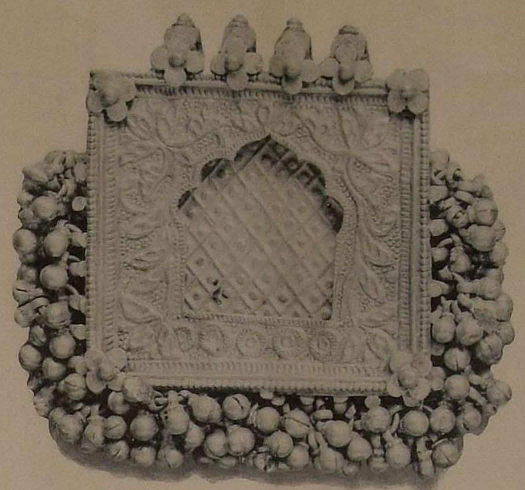


832

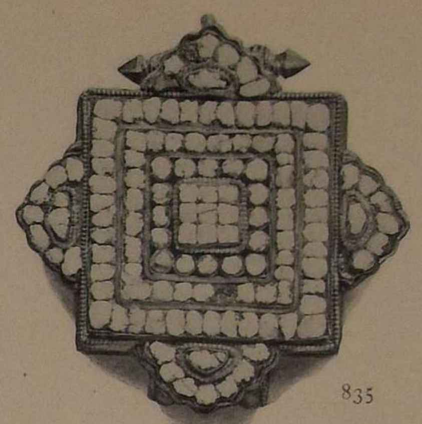
120.—Tibetan Ornaments. 830. Brooch (Celtic type); brass chased, stamped and perforated; used with chains for fastening a plaid or shawl; Tibet, 19th century. I.M. 4. 831. Brass (Woman's) Brooch with double chain; Tibet. I.M 981-981*a*. 832. Mongolian Head Ornaments of silver turquoises and coral; from Urga, Central Asia, 1903. B.M., Case 206.



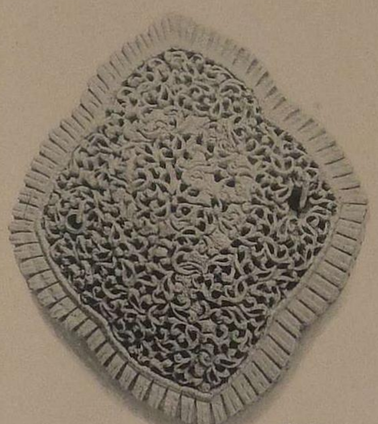
833



834



835



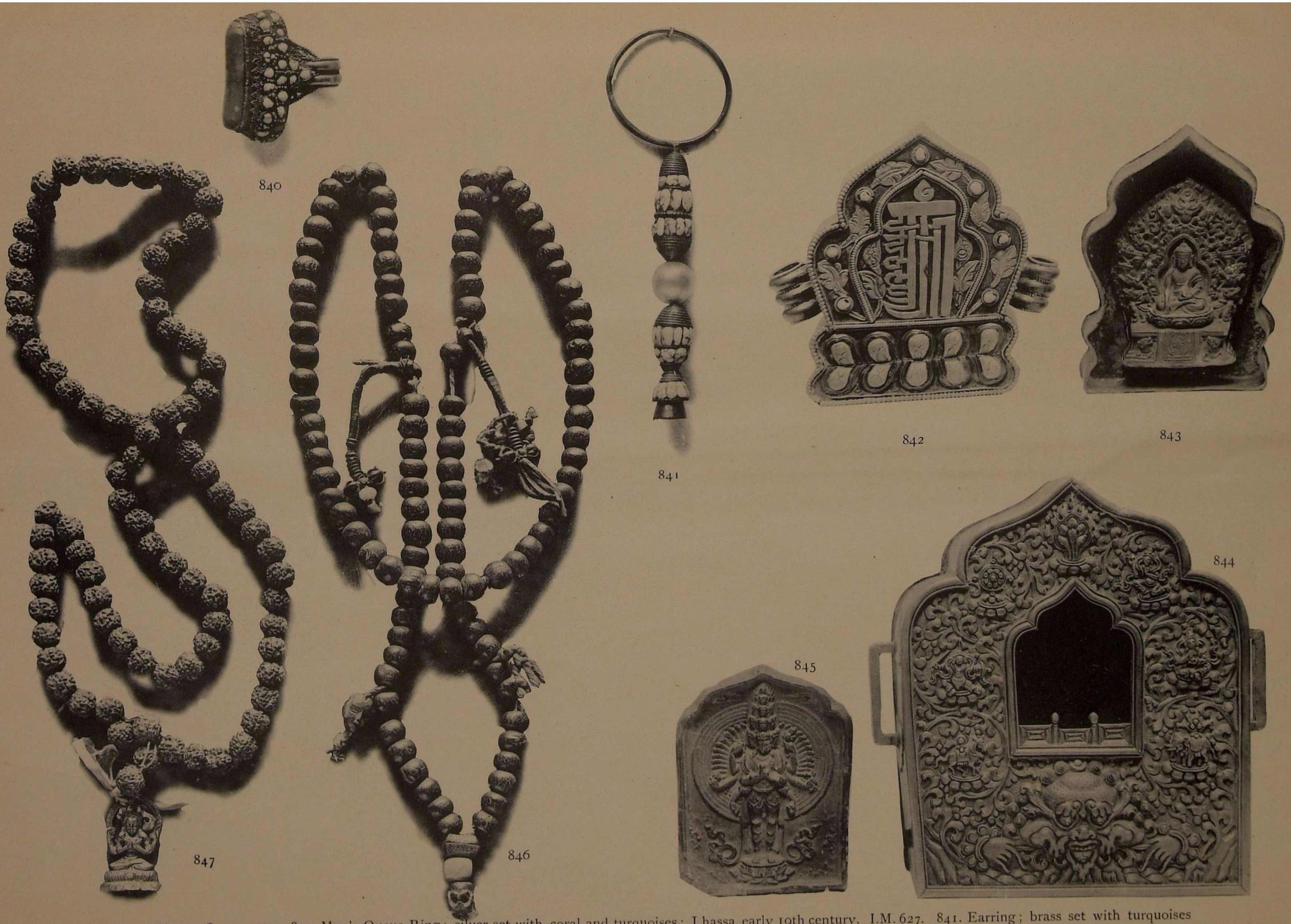
836

837

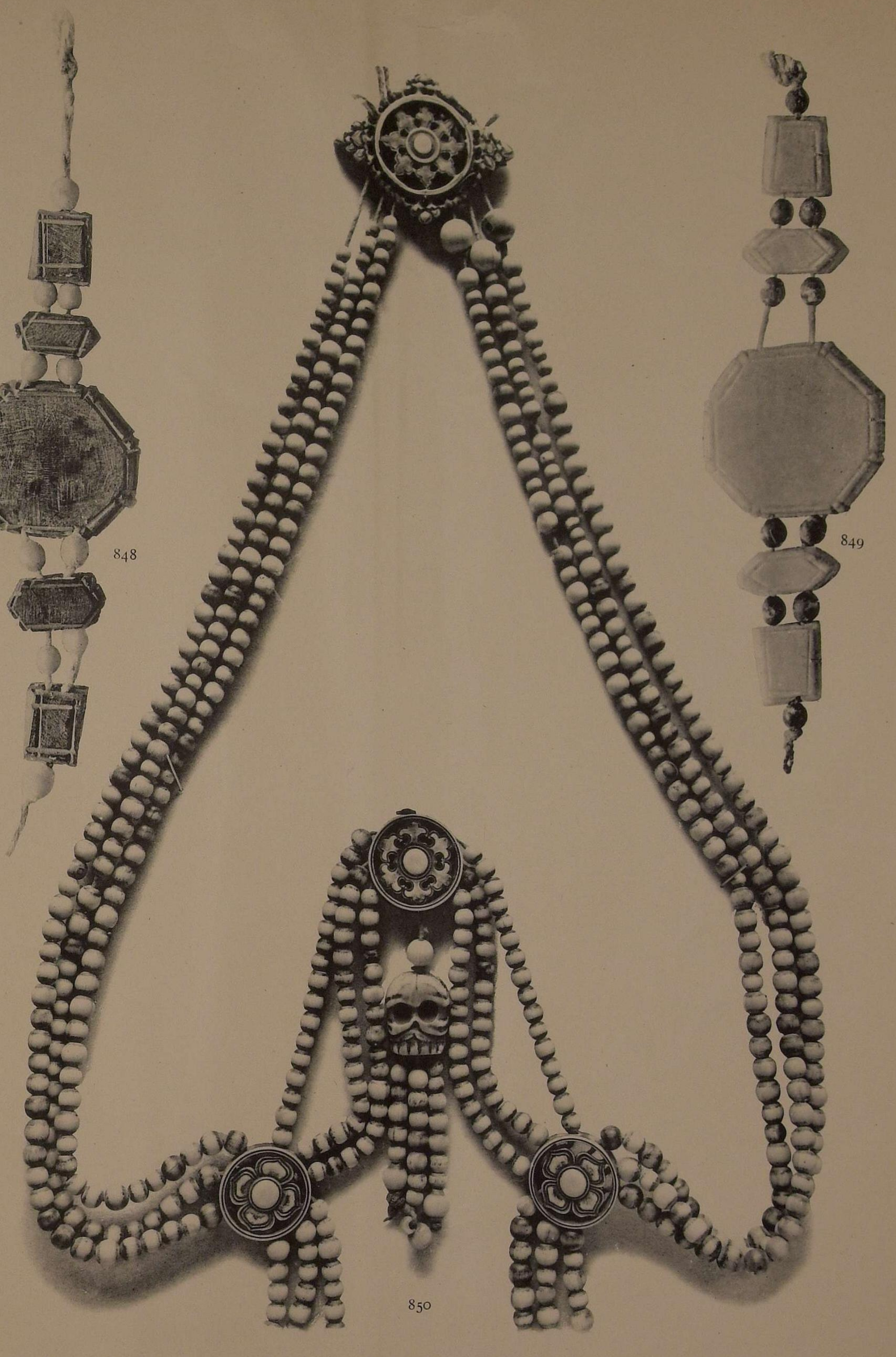
838

839

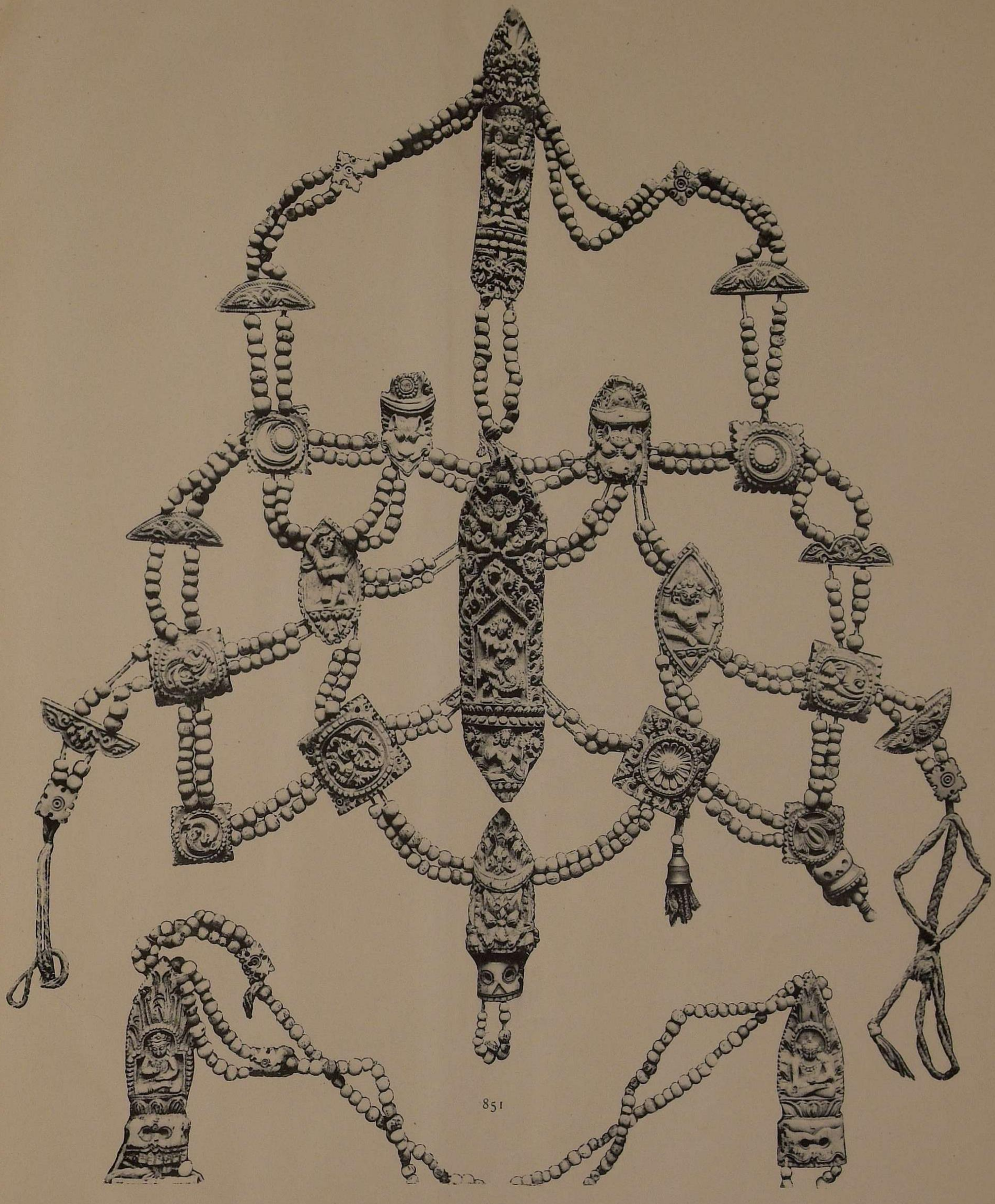
121.—Tibetan Ornaments. 833 and 835. Two Amulet Cases; brass set with turquoises; Cramer-Roberts Collection, 1883. I.M. 8 and 6. 834. Amulet; silver, chased; with pendants. Cramer-Roberts Collection. I.M. 16. 836 to 838. Ornaments for a Sword Belt; silver, chased and perforated; Darjeeling. I.M. 030. 839. Purt of Nagpa Apron (see Plate 124). I.M.



122.—Tibetan Ornaments. 840. Man's Queue Ring; silver set with coral and turquoises; Lhassa, early 19th century. I.M. 627. 841. Earring; brass set with turquoises and an imitation pearl. I.M. 844. 842. Lamaist Charm Box, Gau; copper encrusted with silver and set with turquoises; in the middle is a mystic monogram. Worn from the girdle. 18th or 19th century. I.M. 6135. 843. Lamaist Charm Tablet; 18th century. Inside of No. 842. I.M. 6135. 844. Charm Box, Gau; chased silver with brass back piece; 19th century. I.M. 393. 845. Lamaist Charm Tablet, Tsacha; 18th century. I.M. 825. 846. Lamaist Rosary of wooden beads. I.M. 1169. 847. Lamaist Rosary of Rudraksha berries, with brass pendant set with turquoises; early 19th century. Cramer-Roberts Collection. I.M. 101.



123.—848. Amulet; carved black stone with white beads; Kandahar. I.M. 76. 849. Armlet, gypsum; worn as an amulet; Kandahar. I.M. 77. 850. Necklace of human bone and ivory, carved; worn by Nagpa sorcerers; 19th century. I.M. 404.



851

852

124.—851. Part of Sorcerer's Apron; carved plaques and turned beads of human bone; 19th century. I.M. 404. 852. Sash or Frontlet of human bone. I.M. 404*a*.

NOW READY.

THE THIRTY-SEVEN NATS,

A Phase of Spirit-Worship prevailing in Burma.

BY

SIR RICHARD CARNAC TEMPLE, BART., C.I.E.

In this work the story of the Spirit-worship of the Burmese races is explained in all its forms and the difference between the indigenous and imported varieties is clearly shown. The extent to which each variety overlaps and influences the rest is also fully brought out. In this way, an important part of Burmese social life, explaining many of the notions and beliefs of the people, usually hidden from the European observer, is made accessible to enquirers.

An account of Burmese Spirit-worship in general, with an explanation of the influence of the Buddhist and Brahmanic beliefs introduced from India on the west, and of superstitions added by the Shans on the east, is accompanied by a relation of the more prominent ideas current among the many Wild Tribes and underlying the innumerable ceremonial customs followed by the people. All these matters are treated as leading up to the main theme of the book, which is an Account of the Thirty-Seven Nats, or universally recognised Spirits of the Burmese, who play so overwhelming a part in native belief and superstition and are, nevertheless, so little known. The whole of the Nats, corresponding roughly to the "devils" of Southern India, the godlings of Northern India, the Saints of Islam and the supernatural heroes of many parts of the world, are treated historically and legendarily in detail.

The whole work is profusely illustrated by 13 full-page coloured illustrations and 11 in black and white from unique vernacular illustrated MSS. chiefly in the possession of the author. There are, in addition, about 30 coloured head and tail pieces from a MS. collection of drawings in the India Office Library, made about 1826; about 40 type blocks from photographs of a beautiful collection of carvings in wood in the possession of the author; and various other original type blocks interspersed about the text. The illustrations, which are fully explained, afford an opportunity of grasping the religious notions of the Burmese and the condition of the art of illumination among that people never before offered to European readers.

In Imp. 4to (size of "Journal of Indian Art").

Price to Subscribers, £3 : 3 : 0 net.

LONDON:

W. GRIGGS & SONS, Ltd., Elm House, Hanover Street, Peckham, S.E.

1908

New Catalogue

BY

Messrs. W. Griggs & Sons, Ltd.

We have recently prepared a handsome new Catalogue, giving descriptions and details of the limited editions of scarce books published by us. The following works are described therein:—

"ASIAN CARPET DESIGNS."
"THE GIRDLERS' CARPET."
"ANCIENT MONUMENTS, Etc., OF INDIA."
"PRESERVATION OF NATIONAL MONUMENTS IN INDIA."
"JOURNAL OF INDIAN ART AND INDUSTRY."
"PORTFOLIOS OF INDUSTRIAL ART."
"THE THIRTY-SEVEN NATS."
"THE SECOND BORGIAN MAP."
"ROYAL AND HISTORICAL BOOKBINDINGS."
"AN ALMAIN ARMOURER'S ALBUM."

The Catalogue will be sent post free on application to

W. GRIGGS & SONS, Ltd.,

Elm House, Hanover Street, Peckham, S.E.